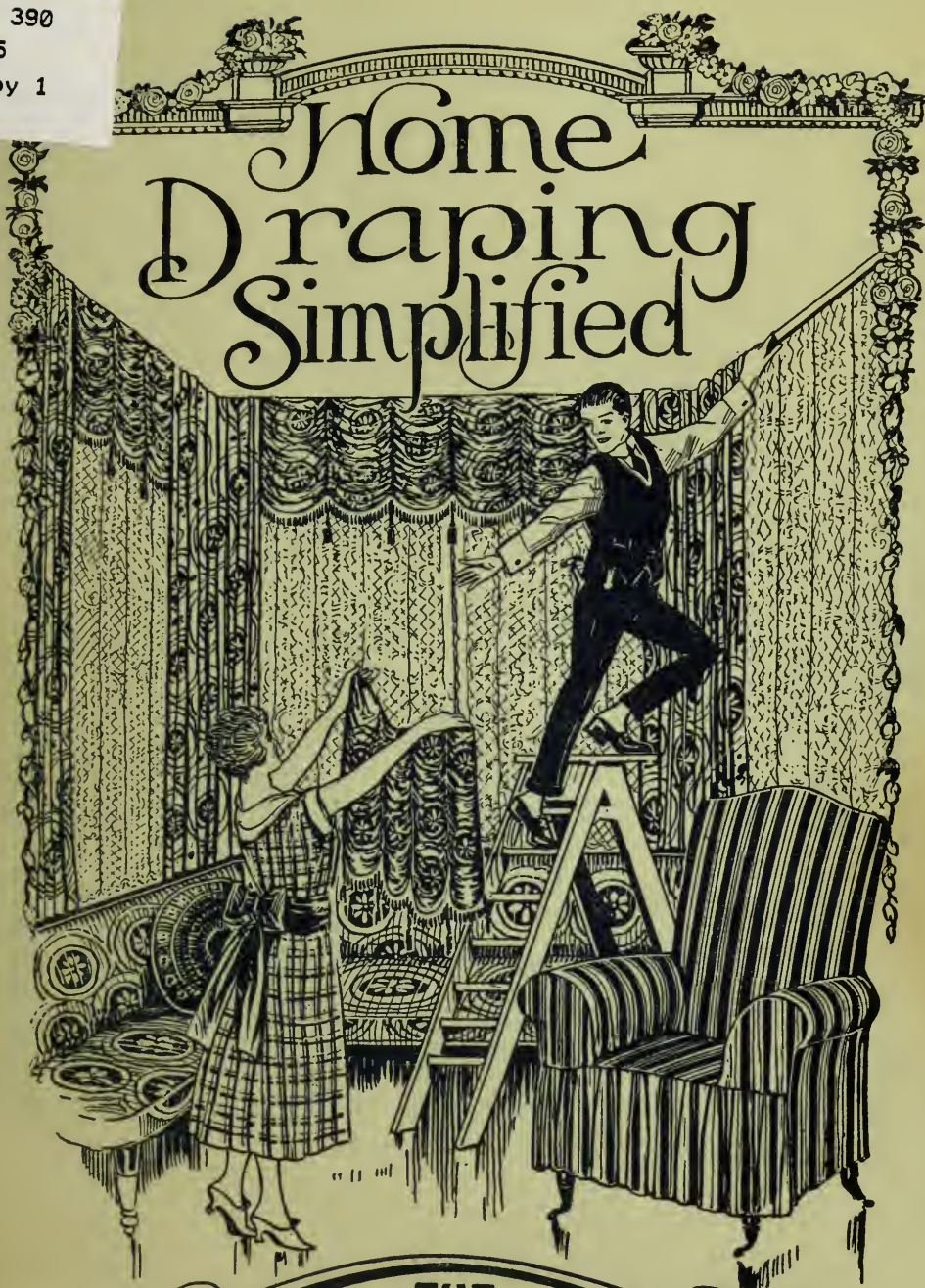


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Home Draping Simplified



THE
YMASS
METHODS OF CUTTING
AND MAKING DRAPERIES

*"Home
Draping Is
the Newest
Fad"*



HE war compelled us to learn to do many things for ourselves that we had been in the habit of allowing others to do for us. Skilled labor was in demand in the manufacture of munitions. The military forces took many mechanics from their shops and work rooms.

The habit of doing for ourselves what we are able to do was a good one and it is a habit that the thrifty will endeavor to preserve. To help the housewife, who loves to make her home look comfy and attractive, the YMASS Publications were written and published in as inexpensive a manner as possible.

This particular book is one of a series devoted to the subject of simplified ways to drape the home, make furniture covers, cushions and things of a similar character.

It was compiled by one who has spent years in seeking new and easier methods of making the things that he tells his reader how to make.

By means of illustrations and explanations that any person who is handy with the needle can readily understand, he teaches one to accomplish, in a short time, what skilled artisans spend years to learn and then receive a high wage for doing.

Home Draping Simplified

The YMASS Methods of Cutting
and Making Draperies

YMASS PUBLICATIONS



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ATLANTIC CITY, N. J.

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It's Easy When You Know How

To cut and hang a pretty bay window set of draperies is one of the most tedious and trying things milady has ever attempted, if she goes about the matter without knowing how to do it. If the directions and explanations in this book are carefully studied and followed, there will be no difficulty whatever. Moreover, it can be completed in far less time than one would expect.

The Ymass System discloses methods that have been used successfully by the author in the upholstery departments of some of the largest stores of this country and of Europe. It effects considerable savings in time and material.

To thoroughly master the ideas, one need only to read over the directions several times and then, by the aid of the illustrations, make any style desired. Nothing has been left undone to keep the explanations clear and free from superfluous matter that might tend to confuse the novice.

Color Harmonizing

The most popular color schemes are carried out with four dominating shades: blue, rose, gold and gray, or combination with any one of these hues as a base.

Of recent years, black has been much in favor when combined with any of these colors. Its use can scarcely be recommended now, however, except where the hangings are frequently changed.

When the furniture is upholstered in flowered tapestry or striped or brocaded velour, and the floor covering is of similar design, the drape should be made from a plain fabric of the shade that predominates in the furnishings.

Different floral designs or two different shades of a plain material should never be used in the same room.

Where the furniture is covered with Cretonne, Chintz, Damask, Poplin or Repp, the hangings should be made of the same material or a combination of that material with a plain fabric. This treatment may be applied in several of the styles described in this book.

Bedrooms are usually treated with Cretonne, Chintz, Poplin or Casement Cloth, either in plain shades or floral effects.

The living room and the library require a fabric of more sturdy texture, such as Velour, Damask, Sun-fast Madras or Repp. As a rule, the same material that has been used to cover the furniture is used to drape.

If it is not possible to secure the identical weave that has been used in the upholstering, then a plain fabric of its predominating shade may be used.

Where the upholstering is in leather, the wall paper and floor coverings become the guide in selecting the hangings.

Blue, gold and brown lend the best effects in treating the dining-room. Delft Blue is popular. The fabrics used are Repp, Poplin, Madras, Velours and two-tone shades of Cretonne.

Simplified Methods Explained

A number of practical helps are offered under this heading that tend to make draping considerably easier in many ways for those who have never attempted anything of the kind.

If these pages are carefully studied, the most common mistakes can easily be avoided.

Before purchasing materials, all measurements should be accurately taken and jotted down with notations what each represents. Carefully read over the

suggestions contained in the instructions for extra allowances that are necessary, and note them down also. It is well, even then, to add a little extra yardage as a precaution.

Cutting

Before cutting a piece of goods with birds or flowers as the motif, make sure that the figures in the design has a natural position.

Care should be observed that the drops exactly match one another.

If the motif is birds, they should appear flying toward the center and at even height.

If a striped fabric is used, there should be an equal distribution of stripes to each drop.

Full allowance should be made for hems and headings. This is most important.

Lace Curtains

A panel or pair of lace curtains, with a scallop or design at the bottom, should just touch the window sill. The overhanging should be even with the lace curtain or extend slightly below it.

It is always well to turn in a certain amount of material at the top hem to allow for shrinkage. It is also advisable to make a heading at the top when no overhanging is used.

A plain hem at the top may be used on lace curtains when there is an overhanging.

Care must be observed that the lace curtains extend over the window shades.

Lace curtains are frequently ruined through the rusting of metal rods. It is, therefore, important to cover rod with any white material obtainable.

Portieres and Curtains

To make portieres of two faces of velour, allow about 2 inches greater than the length required. When

stitching the sides together, fold back each breadth about $1\frac{1}{2}$ inches, and pin or baste them together. Make sure that the nap of both pieces of velour runs the same way. Sew on machine from top to bottom, about 1 inch from each edge, to form a heading, with a large stitch and the bobbin regulated to feed loosely. It is most important to follow the direction of the nap; otherwise the hanging will pucker.

Finish the top complete, either with casing for pole or attach rings. Hang the portieres on the pole and mark bottom for proper depth.

Hem the bottom of each breadth of velour separately. By leaving the bottom open, the portiere will hang gracefully in position.

In making an ordinary single-breadth portiere, the simplest and most practical method is to cut the goods a few inches greater than the required depth, hem the sides and then finish the top complete.

When the hanging has been applied on the pole, mark the proper depth of the portiere and hem the bottom or apply fringe.

It is also possible to apply the same method in the making of window hangings, with or without lining.

Fringe Application

When fringe is applied on lined draperies, hand sewing is preferable. If a machine is used, place the material on top of the fringe and sew with large stitches. This method will be found a little difficult at first, but one can very quickly acquire the knack of it.

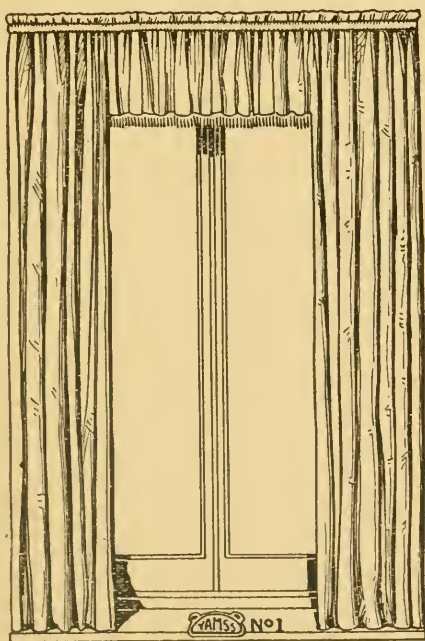
To apply fringe to an unlined drapery, and prevent puckering, it should be sewed on in a similar manner.

Another good way to finish an edge of a drapery where fringe is to be applied, is to fold the edge outward about a quarter of an inch and baste. Then sew the fringe over it. The effect of this is a neat edge on both sides, besides causing the curtain to hang straight.

Dutch Curtains

Style I

Dutch curtains are effectively used as overhangings for single, double or bay windows. They are also utilized as door portieres and in sun-parlor draping.



This style can be made from materials such as Cretonne, Poplin, Repp, Velour and goods of similar texture.

They then act as overhangings to lace curtains, panels or half sash curtains.

It is permissible to apply the same treatment with soft materials, such as Voile, Scrim, Marquisette, Lace and Filet, to be used as an overhanging.

First, the measurement of the net length and width must be taken and marked down.

For a window 28 to 40 inches wide, a 36-inch material, divided in half, will suffice for the two drops.

For the valance between, allow half more for fullness, if material is heavy, and double the width if it is soft.

For wider windows, 50-inch materials can be used

and divided similarly, or 36-inch goods for each drop, with valance allowed in proportion.

After they are cut to the right length, see that the drops are mates.

Hem all the way round except at the top.

Cut the valance to a depth in the proportion desired.

Where fringe is used for the valance only, it should be sewed on first and the valance pinned to the drops so that they are even at the top. Sew on the wrong side.

Where fringe or edging is used all the way round, it can be sewed on after the curtain is complete.

Next fold over the full curtain at the top and sew it.

Then make another seam in the center, which will give one inch for heading and one inch for the rod.

Flat goose-neck rods are preferable for windows.

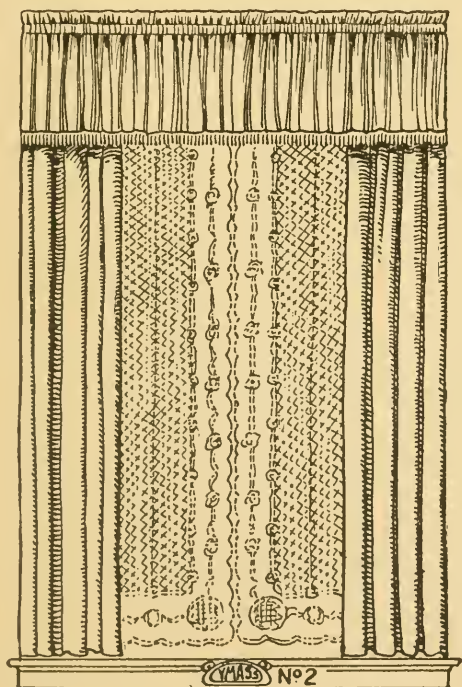
Valance Overdrape

Style 2

This effect is adaptable for almost any room and can be carried out with most any fabric.

A number of attractive combinations are possible. A plain material with a border of Cretonne from 3 to 5

inches wide, sewed on both valance and drops about 3 inches from the edge (see Style 10) is one favorite treatment.



Another involves the use of a black ribbon, from 2 to 4 inches wide, applied on a plain gold, rose or blue.

Fringe may be used for the valance alone or for both valance and drop.

A very simple treatment of this style is introduced, whereby

only one rod need be used for the entire hanging.

When measurements for width and length have been taken, cut the valance to the depth decided upon, allowing an additional two-thirds of the full width of the window for shirring.

Sew fringe at the bottom or hem, whichever way has been planned, and then hem the ends.

Fold over the entire width of the valance at the top about two inches and sew it. Then make another hem in the center, thus giving an inch for heading and another for the rod. This completes the valance.

Cut the drops the length desired. Sew on fringe or hem all but the tops.

Attach drops to the wrong side of the valance at the extreme end. Sew them toward the center on the second seam of the valance intended for the rod.

When the rod has been inserted, it carries the entire curtain.

Then the drops and valance are together shirred and regulated in the proportion desired.

This treatment is recommended for single, double and triple windows.

To thus drape a double window, get the center of the valance by folding in half, sewing on the third drop in the manner above described.

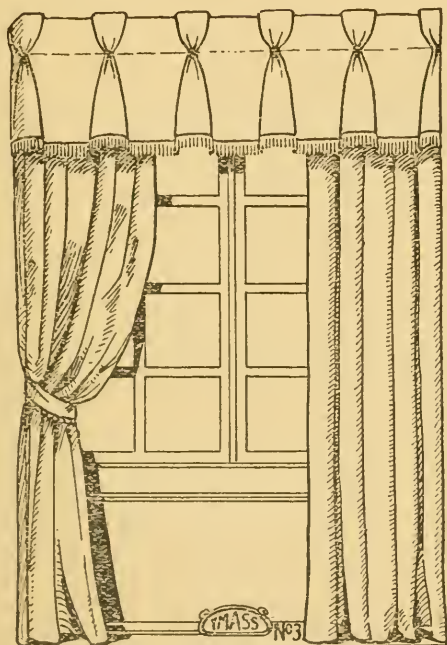
A triple window can be treated similarly.

Drops in the center of double and triple windows are often eliminated because they tend to retard light and air. In this case use a drop at each end with a valance across.

Use a double goose-neck rod for the overdrape and lace curtain. For purposes of economy, however, single rods can be used for the lace curtains and a goose-neck rod for the overdrape.

Pinch Pleated Valance Hanging

Style 3



This number may be used in most any room and from any kind of curtain material.

There are two ways to make it; with a pinch pleat or with a box pleat.

A wooden frame is required, about 1 inch thick, 2 or 3 inches wide, and made to fit the window (see Diagram 7B).

It extends out from the window frame from 2 to 3

inches, allowing room underneath for window shades and lace curtains.

Insert screw-eyes into the back of the frame, about three-quarters of an inch from the top, and about 2 or 3 inches from each end.

Then place the frame in position against the window frame, and mark places opposite the screw-eyes for hooks. Screw the hooks into the window frame so that they will catch the screw-eyes and hold the curtain frame firmly in place.

Then take the curtain frame off the hooks and place it on a table, marking off spaces on the upper edge for pleats, which should be from 6 to 8 inches apart.

The depth of the valance for an average window, 6 to 7 feet high, should be from 14 to 16 inches.

Cut the goods twice the width of the window to obtain double fullness.

Any seams that occur in the valance should be worked into the pleats.

Either apply fringe at the bottom or hem, whichever way planned, and then hem the ends.

Make a 2-inch hem at the top. Then get the center of the frame and the center of the valance and start pleating, tacking from center to left and from center to right, in order that pleats may be evenly balanced.

Next fold the goods into a box pleat about 2 inches wide. Tack the pleats lightly to the upper edge of the frame, using small tacks to hold the valance in place until you get them properly proportioned.

Then remove the tacks, and as you take them out, tack the corner of each pleat on the inside fold, thus concealing the tacks.

The box pleats should be slightly loose, but between pleats the goods must be stretched taut against the frame to conceal the wood.

Another precaution to keep the top of the frame hidden from view is to have the valance extend about a quarter of an inch above it.

To pinch pleat the valance, use a heavy double thread of a shade that matches that of the material.

Fold pleats into 3 smaller pleats along the 2-inch hem, as shown in illustration.

Hold these pleats together and pass the needle through them once each way. Then knot. This method of stitching will conceal the thread.

The drops can be applied on the inside of the frame with a rod.

This style can be effectively carried out by the use of either a loop-back hanging or straight drop effect, as illustrated.

For the loop-back style, make a band of the same material about 2 inches wide. Sew two small rings at each end. Place a small cup hook on the window frame at the proper height for the loops.

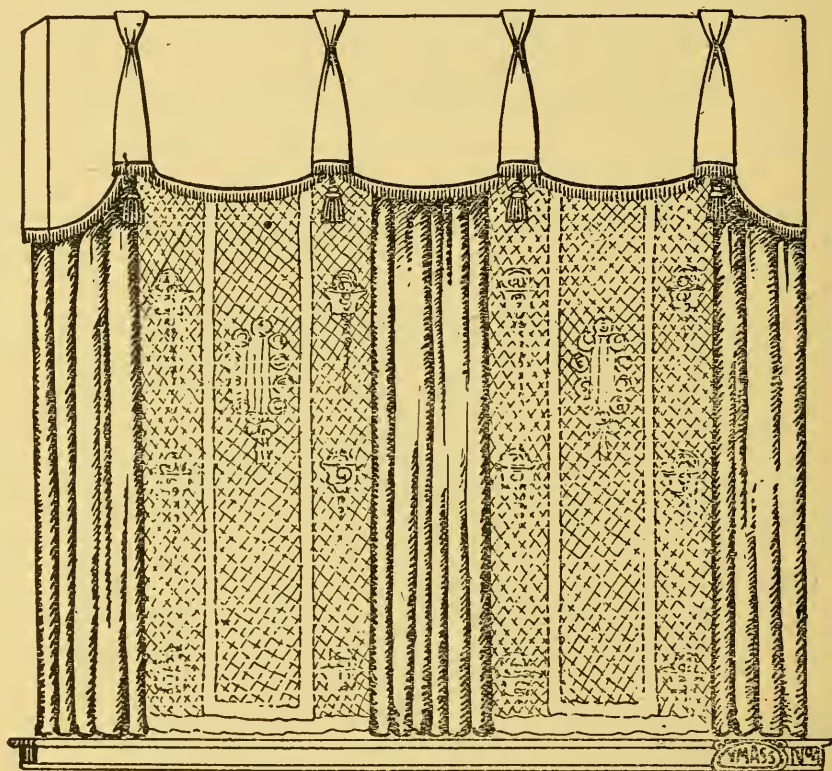
The Pinch Pleat Valance may be used over door portieres and over draw curtains.

An excellent arrangement for drawing back the drops is described in Style 12.

Scalloped Valance

(Pinch Pleated)

Style 4



Cretonne, Poplin or Velour can be used for the Scalloped Valance. Velour combined with figured tapestry or a light-weight plain material combined with Cretonne are treatments sometimes favored.

An example of the latter effect is a plain fabric for drops with the scallops made from a combination of the same material and one that is figured.

The motif in this case is a set figure such as a bird, a basket or something similar in a design that will permit arranging in the centre of the scallop.

The ends of the valance that cover the hangings are of the figured goods and the scallops next to them are plain, with an equal division of plain and figured scallops.

The loose pleats that conceal the seams are made from plain material to correspond with the drops.

When a figured effect is desired for the hangings, the valance is worked out in plain material at the ends and the scallops contrasting, as described above.

Fringe can be used either for the valance alone or for both valance and drops.

Fringe and tassels should match the shades of both the fabrics used.

This number can be carried out for single or double windows.

Velour and Tapestry are recommended for living room, drawing room, reception hall and dining room; lighter weight materials for bed room or sun parlor.

Make a frame similar to that which is described in Styles 3, 6 and 7, the width of the window, single, double or triple, as the case may be.

For one color treatment cut the valance to a length that will allow it to fit completely around the frame.

When the hangings are to reach to the window sill, the valance should be 14 to 16 inches deep, or 2 inches deeper when they extend to the floor.

The half scallops at the extreme ends require a depth of from 2 to 4 inches greater.

The divisions for scallops should be from 8 to 12 inches wide.

If valance is made from a plain material, cut the goods to a depth equal to its deepest part and long enough to stretch across the window and around the corners of the frame.

Divide the goods into as many scallops as desired and cut them out, each to be about 2 inches deep, with the half scallops at the ends about 4 inches deeper.

If valance is made from a combination of fabrics, cut out a pattern, the shape of the one above described. Then cut out the two different kinds of material from this pattern, assorting them evenly. Next join the contrasting panels on the wrong side.

Press out flat, sew on fringe and then hem the ends.

The loose pleats should be cut to a depth 2 inches less than the deepest part of the scallop. To make it, refer to Style 6, Diagrams 1 and 2.

When the valance is complete, stretch it over the frame, not too tightly, then tack it to the top edge. Next tack on the loose pleats between scallops on the same edge of the frame over the valance. If the weight of the tassel does not hold the pleat flat against the valance, a concealed pin or a few stitches from the back of the valance to the back of the pleat will keep it in place.

Another method is to tack the valance on the front of the frame, at the top, and the loose pleats on top of that, and then use edging or fringe to conceal tacks.

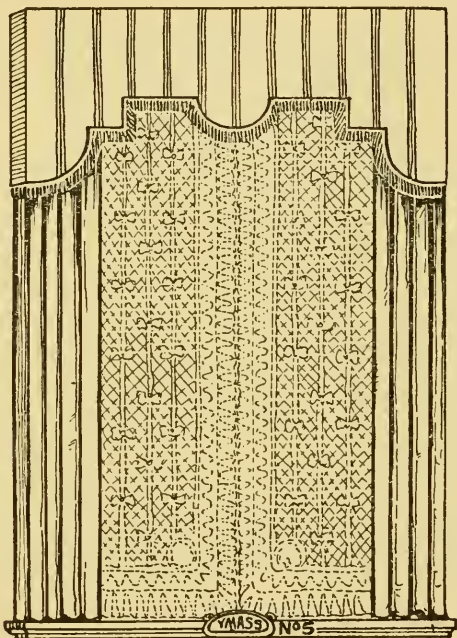
Directions for making the hangings and for hanging the entire drapery and lace curtains are the same as those described in Style 3.

Lambrequin Drapery

Style 5

A heavy fabric, such as Repp, Damask, plain colored Tapestry or Velour, is usually used in making this particular hanging.

The last-mentioned material is very effective, especially when applied with gold braid or fringe trimming at the bottom edge of the Lambrequin.



The Lambrequin Drape is favored for library, living-room, dining-room, reception hall and drawing-room.

There are other and more complicated ways to work it out, but the one selected for this book was chosen because it is the simplest.

For a 6-foot window, the depth of the Lambrequin's center should be 12 inches and the ends about 16 inches.

For French Windows or Door Portieres, the depth should be 14 inches at the center and 20 inches at the ends.

Cut material the width of the window, allowing sufficient to reach around the ends of the frame, and as deep as the ends will measure, with an allowance of one inch extra for work.

Fold the piece of goods, lengthwise in half, with wrong side out. Mark off with chalk and cut out this particular design.

The manner in which this is done is fully described and illustrated by diagram in Style 8.

Overstitch the edge from end to end, and repeat in the opposite direction, so that stitches cross one another. This prevents fraying. Care must be observed, however, that the stitching is not too tight or the design will be changed in shape.

Hem the ends and apply fringe at the bottom. Hand sewing is best for this operation.

If it is desired to machine stitch the fringe on, it should be placed underneath the goods. The machine must be regulated to make the largest stitch and run slowly, so that it will properly mitre the corners of the design. If possible, regulate the bobbin so that it will feed the thread loosely.

When lining is used, place Lambrequin on lining, face to face and cut a trifle larger. Sew on the wrong side, bottom first and then the ends. Loosely stitch by hand, using care in shaping out the corners.

Then turn the Lambrequin right side outward, and stitch both lining and material on the right side across the top.

To flatten out the design after sewing has been completed, press it on the wrong side so that it will hang rigid. Then apply fringe as above indicated.

If gold braid is used, after pressing, baste on the braid, following around the shape of the design. Mitre the corners. Sew by machine with loose thread and large stitches. Braid should project about a quarter of an inch below the bottom edge of the Lambrequin.

Place the braid downward and the material on top of it. Then sew the bottom stitch in this manner. The second seam should be sewn with the braid on top.

When braid is thus used, a second pressing is necessary to flatten it out also.

By making a hem at the top, a goose-neck flat rod can be used to hang this drapery; but to get the better effect, the frame arrangement is recommended.

Tack Lambrequin on the upper edge of the frame with small tacks, stretching the goods tightly from center to right and from center to left.

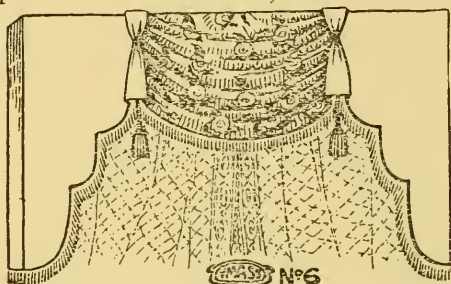
Directions for making the hangings, the wooden frame and for hanging the drapery are the same as those given for Style 3.

Festoon Drapes

Styles 6 and 7

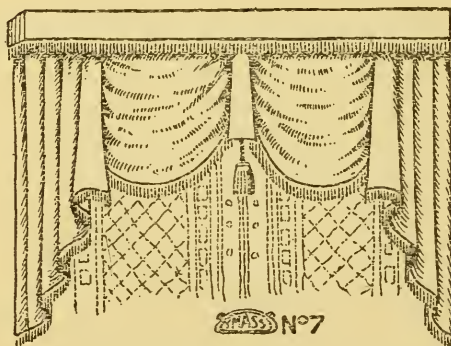
When properly executed, this is considered a smart overdrape for living-room, drawing-room, library and dining room.

Style 6 may be treated with two different fabrics, plain and flowered, as illustrated, or all plain, and again, all flowered.



Style 7 must be treated entirely with the one effect, either plain or figured.

A heavy fabric like Repp or Velour is recommended.



The illustrations depict single windows. Double or triple windows can be similarly treated merely by the addition of more festoons.

These drapes may be used with or without hangings.

When hangings are not desired, the tail drops are made about two-thirds the depth of the window. When hangings are used, the tail drops are made about one-half the depth of the window or less.

One-piece lace panels offer an attractive background for the Festoon Drape when it is carried out without drops.

When drops are used, either a pair of lace curtains or one-piece panel may be used. This is a matter of personal taste, but in any case, the treatment in regard to lace curtains should conform to that of the other rooms.

To make the Festoon Drape, refer to diagram on the opposite page.

For Style 6 a wooden frame is required, as shown in Diagram 7B. It should be about 1 inch thick, 2 to 3 inches wide and as long as the width of the window frame. It is projected out from the window frame 2 or 3 inches, by means of blocks, thus affording clearance for lace curtains and window shades.

Screw-eyes must be inserted in the back of the frame, about three-quarters of an inch from the top, and about 2 to 3 inches from each end.

When this has been done, place the frame in position above the window and mark places on the window frame for hooks.

The hooks should be screwed into the window frame in such a way as to catch the screw-eyes of the curtain frame and hold it firmly.

For a window 40 to 42 inches wide, the end tails should each be about 12 inches wide and as long as desired, and the festoon from 20 to 24 inches wide, according to the width of the window.

In cutting material for the festoon, about 2 inches should be allowed for the work. Its depth, when completed, should be from 15 to 17 inches. About 5 inches additional are required for the three pleats. (See Diagram 6B.)

After the goods for the festoons have been cut the proper length and depth, cut the corners round, about 2 inches from the edge, as shown in the diagram.

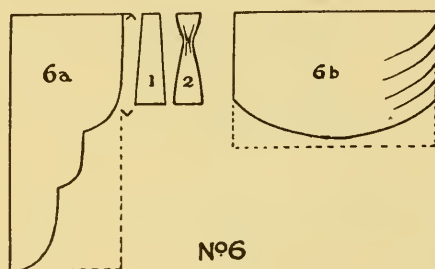
Sew on fringe and hem the top. Then the three pleats are pinned at one end, and the operation is repeated at the opposite end. See that each pleat takes in the same amount of fullness as the one directly opposite. Fold over the festoon to make sure that the ends are equal in depth. The pleats are then stitched and pins removed.

Next get the measurement of the end of the festoon to use as a starting point, from which to mark off the

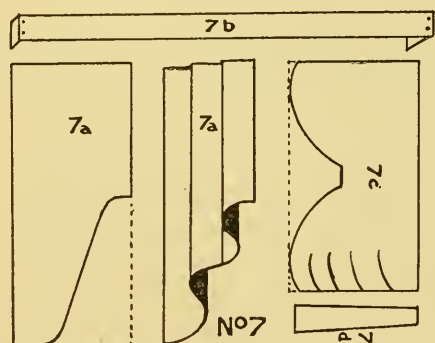
first curve of the tail. Mark out the three curves on the goods as shown in Diagram 6A.

It is advisable to place the end tails face to face and cut them at the same time. This is a sure way to get them symmetrical.

Hem the two ends and then the tops and sew fringe around the scallops.



Nº6



Nº7

For the loose pleats, cut goods 6 inches wide and as long as the ends of the festoon. Double it over, right side in, and sew together in the form of a bag. Turn this, right side out, close up the open end and then press flat. (See Diagram No. 1.)

To make the little pinch pleats, follow the method described in Style 3. (See Diagram No. 2.)

Then sew tassel on the center, as in illustration.

Next tack the tail drops to the upper edge of the frame and around the ends. Then tack the festoon to the frame in the same manner, making two little pleats at the center of the top, which allows for the curve of the festoon. (See illustration.)

The loose pleats are applied so that they cover the joints where end tail and festoon meet. A few stitches in the back are required to hold them in place.

If desired, a tassel can then be attached to each tail drop. The drapery is then ready to hang.

The wooden frame is also required for Style 7. It should be covered in the same material that is to be used for the drapery, with a padding of sheet cotton under the cover.

Tack the material tightly around the frame. Then tack fringe on the lower inside edge of the frame, as in illustration.

For a window measuring 40 to 42 inches in width, the end tails should be about 10 inches wide finished, and as long as desired. The double festoon fills in the gap between.

In cutting the width for the double festoon, about 3 inches is allowed for the work. The depth is from 15 to 17 inches at the center of the curve, with an additional allowance of about 5 inches for pleats.

After material for the double festoon is cut the required length and depth, with allowances mentioned, cut round corners at the extreme ends, starting about 2 inches from the edge.

Make a deeper cut at the center, as in Diagram 7C.

Then hem ends and top and apply fringe.

About three or four pleats are pinned at the center of the double festoon and the same repeated at the ends. The pleating is regulated so that the ends are about 2 inches lower than the center, as illustrated.

The two extreme ends are folded together and compared, so that they will be even in depth.

The pleats are then stitched and the pins removed.

It is advisable to place both lengths of goods for the tail drops face to face, and to cut them out at the same time, so that they will be perfectly symmetrical.

Double fullness is required for pleating the tails.

Get the measurement of the ends of the festoon to use as a starting point in cutting them out.

From this starting point, measure in about 4 inches from the edge and about 8 inches along the bottom edge of the tail. Draw a line between these two points, slightly rounding the ends as shown in Diagram 7A.

After cutting out the design, hem ends and top and apply fringe to the biased edge.

The tail is then placed flat upon the table and folded into two or three pleats to come within the space required. Figure on an additional 2 or 3 inches to go round the block. The same treatment is applied to the opposite tail drop.

The pleats should be temporarily held in place with pins and pressed. Then stitch them together across the top.

The material for tail drops should be double, if both sides of it are not alike. Otherwise the folds will disclose the wrong side of the goods.

To make the loose pleat, first get the depth of the center of the finished festoon. A piece of material is required, about 6 inches wide at the bottom and 5 inches wide at the top. This piece of goods is doubled over and sewed in the shape of a bag, with the right side in.

It is then turned right side out, sewed up at the top and pressed out flat. (See Diagram 7D.)

The tassel is then attached as in illustration.

Next place the frame on a table and mark the center of the back. The loose pleat is the first thing applied. Then the tail drops are tacked on, facing each other, with ends stretching around the inside of the blocks that project the frame.

The festoon is then loosely tacked on, from center to right and from center to left, with ends extended at least 2 inches behind each tail.

A few stitches are applied to hold both festoon and tail drops in place, and also to hold festoon and loose pleat together.

The entire operation of mounting the drapery is carried out on back of the frame. It is well to measure each side carefully before the drapery is permanently tacked to the frame.

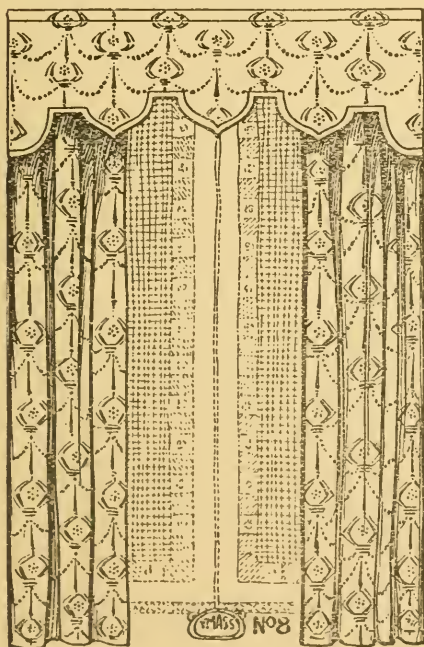
If desired, a tassel may be attached to the end of each tail drop.

The Modern Drape

Style 8

The Modern Drape was chosen as one of the styles to be described because of its simplicity. It is easy to make and easy to hang.

It can be made from almost any curtain material and is appropriate for almost any room.



Get the length of the window or door.

The depth of the valance for an ordinary 6 to 7 foot window should be about 12 to 13 inches at the center scallop and about 16 inches at the ends.

Cut material the width of the window, allowing sufficient goods to reach around the goose-neck rod, which is preferable for a drape of this character, and as deep as the ends, with an allowance of an extra inch each way for the work.

Fold the goods lengthwise in half, with the wrong side out, and secure with a pin. Then mark off with chalk, either the design illustrated or one of the two in the diagram.

Cut both thicknesses of fabric at the same time, starting from the fold in the center.

This method of cutting will insure perfect symmetry when the valance is opened out.

Sew braid or fringe at the bottom, carefully shaping along the lines of the design.

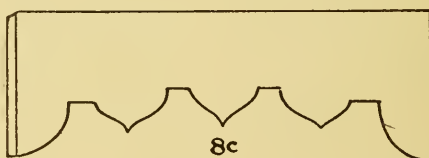
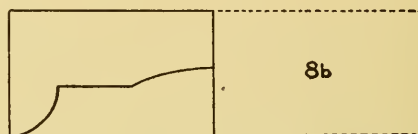
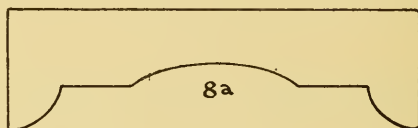
Next hem the ends.

Then fold over at the top and make a hem across for the rod casing.

Cut drops the length desired. Sew fringe on them and hem all but the tops.

Attach drops to the wrong side of the valance at the extreme ends. Sew them toward the center on the seam that is intended for the rod, making about two pleats, which should face toward the center from either side.

For this purpose use a double goose-neck rod, the inner rod for the lace curtains and the outer one for the entire drapery just described.

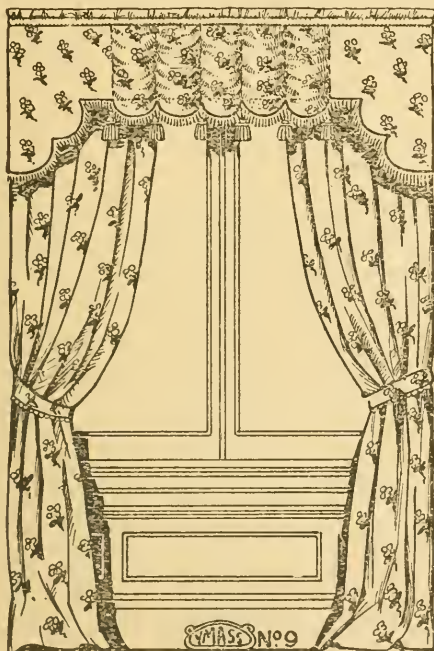


Shirred Valance Drape

Style 9

A soft figured or plain material is required for this style. Linen, Crash, Poplin, Chintz, Silkaline and others of similar texture may be used.

This number is used to drape the sun-parlor, Dutch hall, den and bedroom.



The shirred scallops can be made to extend the entire width of the window or between two shaped ends, as in illustration.

Measure the window for width and divide into equal divisions of about 8 to 10 inches each.

Two of the sections thus divided are reserved for the shaped ends.

Cut goods for the shirred valance, allowing 2 inches extra to each division for fullness. The approximate depth is from 12 to 16 inches. Allow double fullness for shirring.

After the goods have been thus sectioned off all the way across, cut scallops about 2 inches deep and sew on fringe.

The marks should be drawn from the points between

scallops to the top. Run a heavy thread across each of these lines and at the sides, from the points of the scallops, catching on the fringe.

Then gather the pleats on the threads, making sure that they all measure alike, and fasten thread. This should be strengthened by stitching across once or twice on a sewing machine.

The starting point, from which to cut out the end pieces, is measured down the same depth as the point of the scallop. Shape it as in illustration.

Sew on fringe and hem the sides. Then join ends to the shirred valance and attach tassels.

Fold over the entire width of the valance at the top and make a two-inch hem. Make another hem in the center of this, thus giving an inch for the heading and another for the rod casing.

After the hanging has been placed on the rod, gather the extra fullness in such a manner that each division gets an equal proportion.

Either the loop-back hanging or straight drop effect may be used. Style 3 includes a description of the loop-back effect.

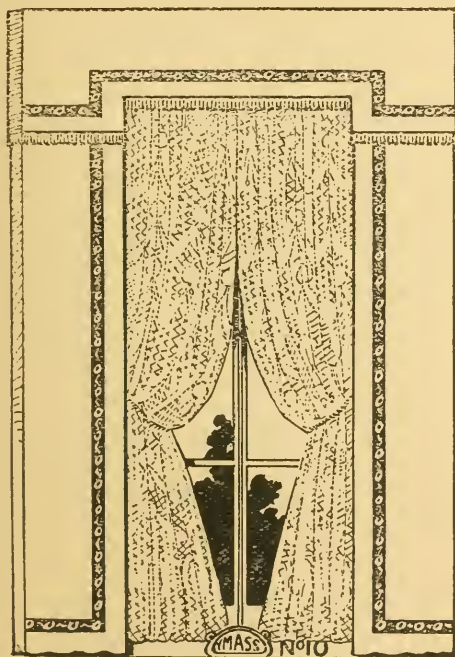
Use triple rod for lace curtains, or a double rod for hangings and valance only.

Combination Lambrequin Drapery

Style 10

A plain fabric must be used for this number, such as Poplin, Repp, Damask, Casement Cloth and similar materials.

A ribbon, 2 to 4 inches wide, of a shade that contrasts with that of the goods, or strips of Cretonne, 3 to 5 inches wide, are applied for border effect.



This drapery is used for living-room, dining-room, dressing-room, library or reception hall.

For a 6-foot window, the depth of the Lambrequin should be about 14 inches at the center and 18 inches at the ends. For a French window or door portiere, the depth should be 16 inches at the center and 21 inches at the ends.

Cut the material the width of the window, allowing sufficient to reach around the rod or frame and as deep as the ends will measure, with an extra inch for the work.

Place the goods on a table, with the wrong side to-

ward you. Mark off a line the entire length of the goods, about 5 inches from the bottom edge.

Then space off the two ends, which should be the same width as the drops, with allowance for extending around the rod or frame.

Cut out the rectangular piece between marks.

Draw a chalk line, 2 to 3 inches above the bottom line of the shaped Lambrequin. Apply the ribbon or Cretonne border on this line by basting or with pins, carefully mitreing the corners.

Sew by machine, with large stitches, regulating the bobbin so that it will feed thread loosely, if possible.

Apply fringe at the bottom and hem ends. Then press the Lambrequin.

If a wooden frame is used (See Diagram 7B), tack the Lambrequin to the upper edge of the frame, stretching the goods tightly across and around the blocks.

If a rod is used, turn goods over at the top and make a hem to form rod casing.

Cut out the drops and draw a chalk line, about 2 or 3 inches from the side and bottom edges, as in illustration. Apply Cretonne or ribbon border in the same manner as explained for Lambrequin.

Hem around the sides and bottom.

Place the two hangings face to face, to ascertain if they are of equal length. Then make hem at the top, if rod is to be used.

It is well to press out the drapery to flatten down the border before hanging.

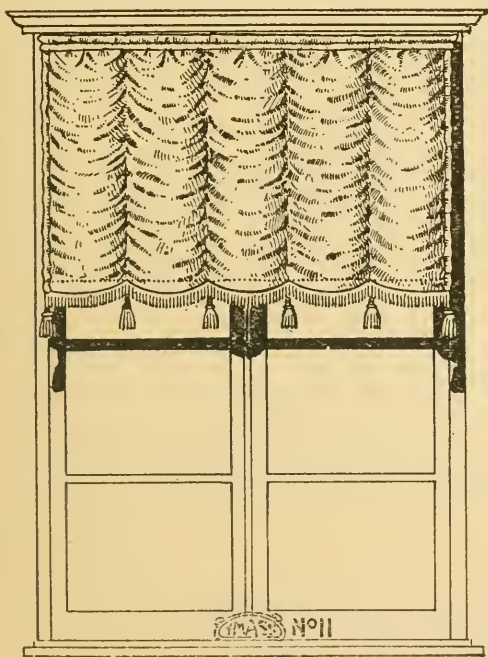
Shirred Curtains

Style II.

Shirred Curtains are regaining their former popularity.

Their use is not confined to any room in particular.

If made from a light material, they take the place of a shade or lace curtain.



When made from a colored fabric, they are used over lace curtains.

As in other styles described in this book, the simplest method of making this drapery has been chosen from the several different ways possible.

Cut the goods the width of the window, with an additional 2 inches for each section of shirring, and 4 inches additional for hemming the sides.

Allow about double material for length.

Divide sections for shirring in spaces from 8 to 12 inches wide. To mark the goods, press into distinct creases, or use chalk and pencil on the wrong side.

After the goods have been thus sectioned off all the way across, scallop the bottom about 2 inches deep and apply fringe.

Then make a $1\frac{1}{2}$ -inch hem on each side.

Across the bottom, about 6 inches from the deepest part of the scalloping, sew a tape on the back of the curtain for rod, which is to act as a weight. It is advisable to cover the rod with a heavy material before it is inserted into the drapery to prevent rusting.

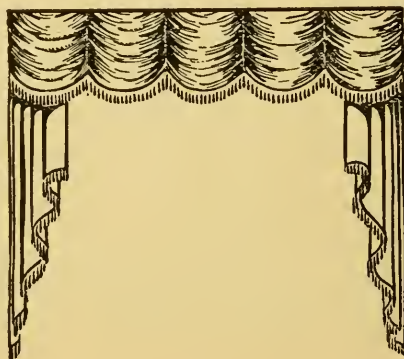
Run heavy threads from rod hem to the top along the perpendicular lines that serve to section off the curtain, and also along the side hems. They must catch on the selvedge of the binding.

Then gather the pleats on these threads, taking the precaution that they all measure alike, and fasten thread. To strengthen, run through on sewing machine once or twice, using heavy thread.

Next sew on tassels between scallops.

Make a hem at the top for the rod.

After the hanging has been placed on the rod, gather extra fullness in such manner that each division gets an equal proportion.

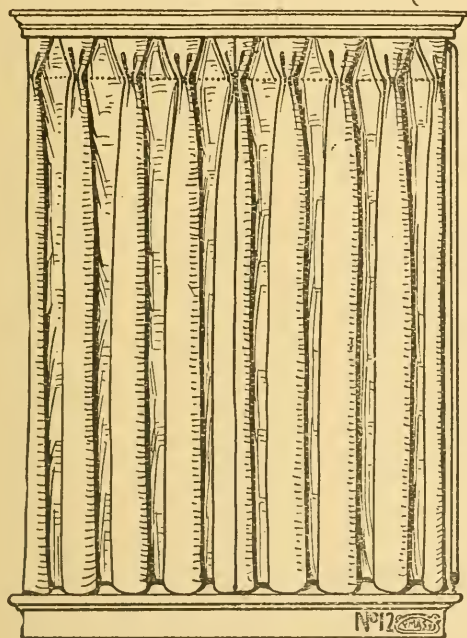


Draw Curtains

Style 12

Draw Curtains may be made from Velour, Repp, Cretonne or other light-weight materials for windows or portieres.

If the pinch or box-pleat effect is carried out, rings are attached on the wrong side of the pleating.



If a valance is used over the draw curtains, ordinary pleats are made and the rings sewed upon them at the very top of the hanging. The latter way permits of easier operation. The rings should be sufficiently large to pass readily over the rod or pole.

For portieres or heavy curtains, it is necessary to use a

curtain pole and Traverse rings.

For windows, use an ordinary wire, stretched from two screw-eyes at each end, where the valance affords concealment, or use a solid rod.

Screw a double pulley below one end of the pole, and a single pulley at the opposite end. The double pulley should be on the side from which you want the drawing string to operate. Then fasten another single pulley at the window sill. (See diagram.)

For a French window or portiere, the last pulley should be screwed to the floor, close to the weather-board and behind the curtain.

Special pulleys, Traverse rings and cord to match most any shade are obtainable for this purpose. It is necessary that the cord be of a size that works readily through the pulleys; otherwise all manner of difficulty will be experienced in operating the curtains.

Hang the finished curtain, with rings attached, on pole or rod.

To have the draw curtains close tightly at the center, it is necessary to sew the first rings from the center, where drops meet, about an inch back from the edge. This results in the curtains overlapping when drawn shut.

The side ends of the curtain that remain stationary should be fastened.

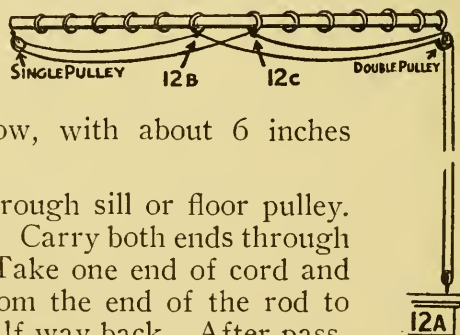
Measure off the cord to twice the length of the curtain and twice the width of the window, with about 6 inches allowance.

Pass the cord through sill or floor pulley. (See Diagram 12A.) Carry both ends through the double pulley. Take one end of cord and measure off cord from the end of the rod to the other end and half way back. After passing the cord from double pulley to ring 12C, tie it to that ring and continue passing through the single pulley back to ring 12B, fastening the end to that ring. Now take the other end from double pulley, drawing the cord tightly, and knot it to ring 12B. Cut off surplus cord. When this is properly done, the curtain will work back and forth very smoothly.

Pulling one way will then open both curtains, and pulling in the opposite direction will close them.

When drawing curtains, it is advisable to draw with one hand on each cord. This will permit of easier operation.

After the draw strings have been used for awhile, it will be found necessary to re-tighten, which is done by detaching the cord at 12B and taking in the surplus.



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